



Royal
Academy
of
Music

Prospectus

for entry in 1988







Royal
Academy
of
Music



*Her Royal Highness The Princess of Wales
President of the Royal Academy of Music*



Principal

Sir David Lumsden MA, D Phil (Oxon et Cantab), Mus B, Hon RAM, FRCM, FRSA, Hon FLCM, FRNCM, FRSAMD, Hon GSM, Hon FRCO, FRSCM

Warden

Peter James Ph D, B Mus (Wales), Hon RAM, Hon RCM, FBSM

Administrator

John Bliss JP, FCA, FBIM, Hon RCM

Director of Studies

Christopher Regan B Mus (Lond), FRAM, FRCO, Hon RCM

Performers' Course Tutor

David Robinson B Mus (Lond), FRAM, FRCO, Hon RCM

GRSM Course Tutor

Timothy Baxter B Mus (Lond), FRAM

B Mus Course Tutor

Arthur Wills D Mus (Dunelm), Hon RAM, FRCO, FRSCM

Advanced Course Tutor

John Streets FRAM

Director of the Junior Academy

Gavin Brown MA, B Mus (Oxon), Hon RAM, FRCO

Accountant

Rosamund Sykes MA (Cantab), ACMA, LRAM

Librarian

Appointment pending

Head of the General Office

Michael Gray

Counsellor

Bridget Campbell Hon ARAM

Dates of Terms

Academic Year 1988-9

Autumn Term: 19 September

(new students 17 September)-2 December

Spring Term: 3 January-23 March

Summer Term: 17 April-7 July

Every effort has been made to ensure the accuracy of the information in this Prospectus at the time of publication. However, the Academy reserves the right to vary its programme and staffing according to circumstances.



**Royal
Academy
of
Music**

Marylebone Road, London NW1 5HT
Telephone 01-935 5461

Instituted 1822. Incorporated by Royal Charter 1830

Patrons

Her Majesty The Queen
Her Majesty Queen Elizabeth The Queen Mother

President

HRH The Princess of Wales



Contents

5 Introduction

6 Courses and subjects offered

7 Programmes of study

Performers' Course
GRSM Course
B Mus Course
Advanced Course
M Mus Course

8 Entrance qualifications

Entrance procedure

9 Fees

Local authority awards and grants
EEC students
Overseas students

10 Faculties and areas of specialist study

11 Strings

12 Woodwind

Brass

13 Timpani and Percussion

14 Orchestras

Conducting

15 Composition

16 Jazz Studies

Free Bass Accordion

Church Music Studies

17 Chamber Music

18 Keyboard

20 Singing

Choirs

21 Opera

22 Performance Practice: 'Early Music'

23 Supporting studies

Music Techniques
Aural Training
History and Analysis
Subsidiary Conducting Studies
Orchestration

Alexander Technique

24 Contemporary Music Projects

25 Communication through Music

Additional Information

Practising Facilities
Recital and Concert Opportunities
Platform Department
Post-student Opportunities
Welfare
Refectory
Accommodation

26 Library

Courses for Juniors

27 RAM Students' Union

RAM Club

28 Distinctions and Diplomas

Board of Directors and
Governing Body

The RAM Appeal



Lynn Harrell in a master class

Introduction

The Royal Academy of Music, founded in 1822, is Britain's senior conservatoire and one of the oldest institutions for advanced musical education and training in the world. Founded under the direct patronage of King George IV, who granted a Royal Charter, the Academy has enjoyed royal patronage ever since: our President is Her Royal Highness, The Princess of Wales.

Many famous musicians – singers, players, conductors, composers, teachers – have studied at the Academy. Some have returned as professors to stimulate new generations of young musicians; others have settled all over Britain and abroad to become leaders in their own communities and in all branches of the musical profession. The standards and the camaraderie of the Academy provide a network of support to musicians throughout the world.

From this strong base, the Academy has recently taken some decisive and imaginative steps to enhance the quality and intensity of its teaching. An Appeal has been launched in order to support the provision of more teaching at the highest international level. For example, Stephen Bishop-Kovacevich, Lynn Harrell, Hans Werner Henze, Anne-Sophie Mutter, Robert Tear and the Amadeus Quartet have been regular members of staff since September 1986. Plans for the future include longer lessons and courses, more and larger scholarships and bursaries for outstanding students, more emphasis on Early and Twentieth-century Music, greater flexibility and variety of courses (some with Honours degree status and most attracting mandatory LEA awards), at undergraduate and postgraduate levels.

The Academy possesses a priceless stock of instruments, available on loan to students.

Location (see map on back cover)

The Academy is situated in an elegant part of north-central London, with the famous Regent's Park within two minutes' walk. There is easy access to main-line and underground stations as well as Heathrow International Airport.

Facilities

The seven-storey building includes all the requirements of a modern conservatoire: generous teaching, lecturing and practice accommodation, an electronic studio, a well equipped library, a modern opera theatre and a large concert hall. Substantial improvements and additions have been made to the facilities in recent years, and an active programme of continuing development is taking place.

Training

The Academy provides training at an international level in all aspects of performance. This includes study of technique and interpretation, both solo and ensemble, in chamber music, orchestral and choral music and opera. The core of each student's training (the Principal study) comprises both performance classes and individual lessons, and there are regular opportunities for concert and recital work.

Great care is taken to discover the innate talents of all students, who are expected not only to absorb established knowledge, ideas and techniques but to think for themselves in preparation for the professional world and to explore ways of entering this world beyond its perceived confines.



*The Principal, Sir David Lumsden,
with Anne-Sophie Mutter*

Scholarships and Bursaries

The Academy is able to offer numerous awards to specially talented entrants, both undergraduate and post-graduate. Students (particularly post-graduates) who encounter difficulty in gathering funds to meet the costs of their training are considered for a bursary award. Following the success of the Academy's current Appeal, help may be provided on a more generous scale than previously. Enquiries should be made to the Warden.

Appeal

In addition to supporting the provision of greatly increased scholarships and bursaries, the Appeal is also enabling the Academy to purchase a much enhanced stock of instruments and to develop its accommodation, including an ambitious scheme to refurbish the Duke's Hall to the highest concert standards.

Visits to the Academy

Prospective students are warmly encouraged to visit the Academy, to discuss Course arrangements and to observe rehearsals, lessons etc. Enquiries should be addressed to the appropriate Course Tutor.

Courses and subjects offered

The full-time Courses offered for those seeking entry in September 1988 are:

Undergraduate

Performers' Course: 3-4 years

Graduate Diploma Course (GRSM): 3 years

B Mus (London University) Course: 3 years

Postgraduate

Advanced Course (1 or more years)

M Mus (London University) Course:
1 year – Composition or Performance

Course for Juniors

Intermediate Course (see page 26)

Junior Academy Course (see page 26)

There are no facilities for part-time study at the senior Academy.

Principal-study subjects

Strings: Violin, Viola, Violoncello, Double Bass;
Harp; Classical Guitar

Woodwind: Flute, Oboe, Clarinet, Saxophone, Bassoon;
Recorder

Brass: Horn, Trumpet, Trombone, Tuba

Timpani and Percussion (one subject)

Free Bass Accordion (introduced in 1986)

Conducting

Composition

Keyboard: Piano, Piano Accompaniment
(not Year I – Principal study); Organ; Harpsichord

Singing

'Early Music': Recorder, Baroque Flute, Baroque Oboe,
Oboe d'amore, Classical Clarinet, Baroque Bassoon,
Eighteenth-century Horn, Eighteenth-century Trumpet,
Cornett; Baroque Violin, Baroque Violoncello, Viola da
gamba, Violone; Lute; Early Harp

Enquiries are welcomed concerning the availability of other subjects. Undergraduates may not specialise, normally, in 'Early Music' instruments before the third year.

The following subjects are offered for **Related Study**:

Piccolo, Cor anglais, E flat Clarinet, Bass Clarinet,
Saxophone, Bass horn, Contra Bassoon; Euphonium

The Academy adopts a flexible attitude to **Second-study** work (undergraduates – Years I-II); for pianists this will be keyboard work leading to accompaniment skills; other students normally take piano unless a suitable level has been achieved or select from the range of studies listed above.



Joint Principal Study

The demands of Principal-study work normally mean that only one subject can be taken as the main study – with its supporting classes. Those on the Conductors' Course normally take another subject at Principal-study level, but may not be able to attend its full range of supporting classes. In very exceptional circumstances it may be possible for two subjects to be pursued at Principal-study level.

Choice of Professor

Candidates may express preferences. Every effort will be made to accommodate these but the allocation of students to Professors is at the absolute discretion of the Principal.

Status of the Graduate Diploma

The GRSM Diploma is accepted as an Honours degree equivalent for salary-assessment purposes for those who subsequently gain Qualified Teacher Status; holders of the Diploma with Honours in Class I or Class II(i) or (ii) qualify for the 'good honours' additional allowance. A number of universities also consider holders of the GRSM for postgraduate courses (eg MA, M Mus).

Those who intend to pursue a one-year postgraduate course of teacher training following their Graduate Course at the Academy are advised that it is necessary to hold 'O' level passes in English and Mathematics.

Similar status is being sought for the GRAM Diploma (see – Performers' Course, page 7).

Programmes of study

Length of training

Training is offered at six performing 'Levels' related to the Principal study; these range from that required at undergraduate entry to the highest professional standards. Comprehensive undergraduate training lasts three or four years and may be followed by further study at postgraduate level.

Emphasis of training

The training has two distinct emphases:

Performing (orchestral players, etc)

Solo studies (solo work, chamber music, conducting, opera, etc)

A range of specialist classes and activities is provided to complement and enhance the selected emphasis. Suitably gifted school leavers may be accepted to take Solo studies following rigorous audition and interview.

Curriculum

The following training is offered for all undergraduate courses and the Advanced Course:

Principal study – including performance classes, master classes, recital work, coaching (singers), keyboard/accompaniment skills (pianists).

Subjects related to Principal study (including general repertory, contemporary music, the art of teaching, choirs, orchestras and chamber music).

Second study – this is available for undergraduate students.

Supporting studies (harmony; orchestration; aural training; history, form and style, etc – optional for postgraduates).

Other studies (Alexander Technique, jazz, recording techniques, careers seminars, etc).

Courses

The **Performers' Course** is of three or four years' duration and offers a comprehensive range of performance studies, which are professional in their demands. A high level of achievement and potential in Principal study is essential; both performance classes and individual lessons are given. The curriculum is flexible, and each student's Course is devised individually. The Principal study is complemented by Supporting-study work, as well as choirs, orchestras, etc, and students normally take a Second study, which can either be a related or a contrasted instrument. Some students concentrate on the Principal study alone, however, as well as Chamber Music or an academic subject.

Students take the LRAM Teachers' Diploma in their second year, and the Performers' Diploma in their fourth year. It is possible for students with outstanding talent to take the Recital Diploma (the Academy's highest award by examination) as a part of their undergraduate course.

A proposal to enhance the present Professional Certificate qualification to a *Graduate Diploma (GRAM) with Honours*, has been submitted. For further information please contact the Warden.

A detailed Course Syllabus is available on request, and applicants who would like further details, or who wish to visit the Academy, should write to the Course Tutor.

The **Graduate of the Royal Schools of Music (GRSM) Honours Course** stresses the importance of performance and provides a thorough training in General Musicianship (history, analysis, harmony and counterpoint, aural training, etc). There are also opportunities to study choral and orchestral conducting, composition, orchestration and arranging.

There are two 'divisions' of the course: Syllabus A and Syllabus B. Syllabus A offers a broad curriculum, whilst Syllabus B has been devised with the intending performer in mind. Applicants for Syllabus A must offer a keyboard instrument as either Principal or Second study; composers and conductors are advised to apply for this syllabus.

The programme of study is flexible and allows time for practice and also for choral, orchestral, operatic and chamber music classes where appropriate.

A detailed GRSM Syllabus is available on request, and applicants who would like further details, or who wish to visit the Academy, should write to the Course Tutor.

The **Bachelor of Music (B Mus, Lond) Course** is run in conjunction with London University and is recommended for those who wish to pursue both practical and theoretical studies to a high level.

The Course includes Principal-study and related work, historical studies with a strong emphasis on twentieth-century music, analysis, harmony and counterpoint, aural training and keyboard skills. Students whose Principal study is not a keyboard instrument must nevertheless be competent pianists.

The programme of study is rewarding since the opportunity is afforded to combine the benefits of both university and conservatoire training, and students completing the Course will find themselves particularly well placed when deciding whether to proceed to postgraduate training or to select from the range of openings available to them in the musical profession.

A Second study is not normally available.

The **Advanced Course** provides specialist training to the highest level. In addition to Principal-study work, a range of complementary studies is available, including performance classes, supporting seminars (*Lieder*, repertory, etc), orchestras, chamber music, opera, Early Music, contemporary music, church music, etc; please see the relevant entries elsewhere in this Prospectus. There are also opportunities to perform in concerto work and recitals, as well as the Academy's unusually wide range of competitive prizes. Those who satisfactorily complete the Advanced Course are awarded the Certificate of Advanced Studies and may become eligible to take the Recital/Orchestral Diploma (Dip RAM).

The **M Mus Course** provides intensive study in Principal study and related work, both practical and academic.

Entrance qualifications

Undergraduate Courses

Age: normally 18 by 31st December in the year of entry (but see below – Special Admissions).

Musical standards: evidence of professional performing potential in Principal study, sound general musicianship, a good aural response; there is no formal minimum standard in Second study. For GRSM candidates, a Grade 6 (Associated Board) level of attainment should be demonstrated, but piano is normally presented at the entrance audition by undergraduate-course applicants.

Academic qualifications: normally 5 different GCE/GCSE passes including two at 'A' level; Music and English or a Modern Language are the preferred 'A' level subjects.

Special Admissions: consideration is given to:

- (i) candidates below the normal minimum age
- (ii) 'mature' candidates who lack the normal minimum academic qualifications

- (iii) other gifted candidates who lack the normal minimum academic qualifications.

Alternative qualifications: possession of the University of London's 'double' 'A' levels in Music will satisfy the two 'A' level requirement. The possession of Grade 8 passes of the Associated Board in a practical study and theory is accepted as the equivalent of one 'A' level pass in Music. The CSE (Grade 1) is equivalent to an 'O' level pass.

Overseas candidates: overseas candidates may verify their qualifications with the Admissions Officer.

Postgraduate Courses

Age: normally 21 by 31st December in the year of entry.

Musical standards: at least equivalent to a recognised music diploma in the Principal study; a contrasting Second study is usually not taken.

Academic qualifications: none, but candidates should normally be completing or have completed a full-time (undergraduate) course of musical study.

Entrance procedure

The main Entrance Examinations for entry in September 1988 will be held at the Academy from 7 to 11 December 1987.

Applications for admission, on the official entry form together with the entrance fee of £22, must reach the Admissions Officer as early as possible and no later than 1 October 1987. If the applicant is not considered eligible for the Entrance Examination the entrance fee will be refunded. Half the entrance fee will be refunded if the application is withdrawn in writing and notification of this is received by 1 October 1987. Later application from postgraduate and overseas candidates will be given sympathetic consideration, particularly if accompanied by a letter of recommendation from a musician of standing.

The audition/interview

It should be understood that the audition/interview normally lasts a full day, and candidates are therefore advised to make appropriate arrangements.

Principal study: a programme lasting approximately 20 minutes should be prepared (singing – 15 minutes); technical work may also be required, and there will be sight-reading. Principal-study singing candidates will be asked to read a passage of French, German or Italian (candidate's choice of language), and to declaim a piece of dramatic English prose. Some time will be allowed for preparation.

Second study: a piece should be presented (if appropriate) at a suitable level – at least Grade 6 for GRSM candidates.

Supporting work: all undergraduate and M Mus candidates are required to take a written paper which

includes aural tests, harmony and general musicianship. Advanced-Course candidates in both composition and conducting must also take this paper. The Academy regrets that it cannot issue specimen papers.

Keyboard tests: these are required for all Principal-study keyboard players as well as all GRSM Syllabus A and B Mus candidates.

Written work: all candidates (except Advanced-Course) should bring examples of written work (essays etc).

Accompanists: An accompanist will be available, but candidates are strongly advised to bring their own.

Composition: Principal-study candidates must send to the Admissions Officer a portfolio of their work at least four weeks before the Entrance Examination.

Conducting: Entrance Examinations are held in the spring for entry in the following September.

Entrance Scholarships and Exhibitions

Scholarships valued at £180 per annum and Exhibitions valued at £150 per annum, each tenable for up to three years, will be awarded in all subjects at the time of the Entrance Examinations. No separate application is needed. (See also page 5 – Scholarships and Bursaries).

Overseas candidates

Overseas candidates may attend the main auditions in December 1987, or a further session at Easter 1988. Alternatively, they may supply cassette recordings of their Principal-study performances (a portfolio for composers); if these are satisfactory they will be invited to attend a confirmatory examination in the week beginning 12 September 1988. Conducting candidates must attend the special audition held in the spring.



Fees

Fees for full-time courses for 1988-9 have not yet been determined. As a guide, inclusive fees for 1987-8 are as follows:

Home and EEC students £1,401 per annum

Overseas (non-EEC) students £4,350 per annum

Local authority awards and grants

Students resident in the United Kingdom are normally eligible for an award from their Local Authority for all three 'undergraduate' courses. Such awards normally cover fees and a contribution towards maintenance. It is essential that prospective students should apply to their local educational authority as early as possible.

EEC Students: Undergraduate Courses

Following important new legislation in 1986, the British Government has agreed to accept responsibility for the payment of EEC students' fees for undergraduate courses, provided that such students satisfy the normal requirements (as for British students). EEC students therefore normally qualify for support provided that they have not previously followed a course of full-time higher education in Europe having left school.

Payment of fees

All fees are payable in advance before the beginning of each term. In accordance with the undertaking required from students when accepting places at the Academy, fees for the first three terms of studentship are payable in all circumstances.

New students

(other than those receiving Local Authority awards)

All new students, other than those who have been approved for a Local Authority award, when accepting a place at the Academy, must produce a written assurance, certified by an authoritative person such as a bank manager, that the student has financial resources to cover the fees for the entire course.

Overseas students

All students from overseas are required to pay for their first year of tuition in full before the commencement of their course. Thereafter fees may be paid termly in advance.

It will be noted that fees for some overseas students are considerably higher than for home students. To be eligible for home rates a student must have been *ordinarily* resident in the United Kingdom or other country within the EEC for a minimum of three years prior to the 1st September of the year in which the course commences. Students are urged to check their residential status before accepting a place at the Academy and so be certain of their fee obligations.

Faculties and areas of specialist study

In the following pages the members of the Academy's teaching staff (as known at 1 May 1987) in the various faculties are listed, together with a description of the curriculum.

Consultants

A number of well-known musicians are available for consultation by the Academy and to take occasional classes etc. The Consultants include several distinguished former professors.

Heads of Studies

Instrumental

John White FRAM

Composition and Contemporary Music

Paul Patterson FRAM

Keyboard

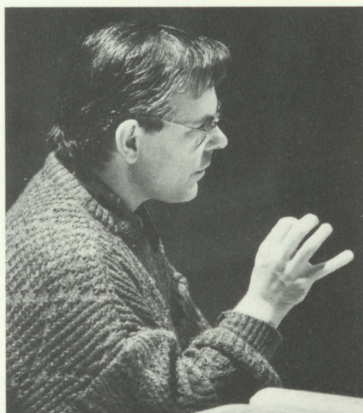
Alexander Kelly FRAM

Vocal

Kenneth Bowen MA, Mus B (Cantab), BA (Wales), Hon RAM

Supporting

Christopher Elton FRAM



Stephen Bishop-Kovacevich

International Chairs

Violin Studies

Anne-Sophie Mutter Hon RAM

Cello Studies

Lynn Harrell Hon RAM

Composition Studies

Hans Werner Henze Hon RAM

Piano Studies

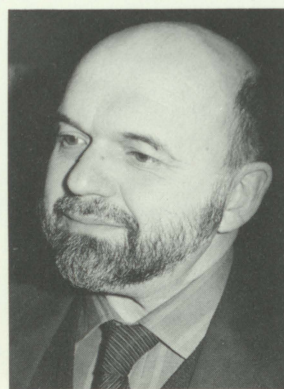
Stephen Bishop-Kovacevich Hon RAM

Vocal Studies

Robert Tear CBE, MA (Cantab), FRSA, Hon RAM, FRCM



Hans Werner Henze



Robert Tear



Anne-Sophie Mutter



Lynn Harrell

Strings

International Chair of Violin Studies

Anne-Sophie Mutter Hon RAM

Violin

Haroutune Bedelian ARAM

Derek Collier FRAM

Diana Cummings FRAM

Howard Davis FRAM

Jean Harvey FRAM

Maurice Hasson

Emanuel Hurwitz CBE, FRAM

Carmel Kaine FRAM

Nona Liddell FRAM

Clarence Myerscough FRAM

Manoug Parikian Hon RAM, FTCL

György Pauk

Winifred Roberts Hon RAM

Kenneth Sillito FRAM

Simon Standage MA (Cantab) (*Baroque Violin*)

Jill Thoday ARAM

Christopher Warren-Green ARAM

Viola

Ian Jewel

Jan Schlapp (*Baroque Viola*)

Graeme Scott ARAM

Stephen Shingles FRAM

John White FRAM (*Head of Instrumental Studies*)

International Chair of Cello Studies

Lynn Harrell Hon RAM

Violoncello

Alexander Baillie

Douglas Cummings FRAM

Lionel Handy Dip RAM

Derek Simpson Hon MA (Newcastle), FRAM

David Strange FRAM

Jennifer Ward Clarke (*also Baroque Cello*)

Viola da gamba and Violone

Dennis Nesbitt Hon RAM (*Consultant*)

Double Bass

Robin McGee FRAM

Rodney Stewart ARAM

Harp

Osian Ellis, CBE, Hon D Mus (Wales), FRAM

Ann Griffiths BA (Wales), Premier Prix CNSM (Paris), MA (Birmingham)

(*also Early Harp*)

Karen Vaughan ARAM

Classical Guitar

Michael Lewin ARAM

Timothy Walker

Lute

Robert Spencer Hon ARAM

Bowed instruments

The Academy provides a course of professional training for string players in solo, chamber music, orchestral and Baroque playing. A distinguished teaching staff represent all branches of string playing. The number of principal players in orchestras and chamber ensembles throughout Great Britain and abroad who trained at the Academy testifies to the high repute of its string faculty.

Students receive regular individual lessons and classes and are also eligible for master classes, which are given by some of the world's most distinguished artists. There is regular solo, chamber and orchestral work, opportunities to rehearse and perform concertos with Academy orchestras, and repertory classes.

All students who take violin, viola, cello or double bass as their Principal study are normally expected to play in at least one of the several orchestras that rehearse regularly and give concerts at the Academy. There are also facilities to learn Baroque string instruments, including Baroque violin, viola, viola da gamba, violone and lute.

The Academy possesses a unique collection of over two hundred stringed instruments, many of them very valuable indeed (there are, for instance, six by Stradivari). These may be available to present and past students.

Classical Guitar

The Academy offers a comprehensive course which enables students to reach the highest levels as soloists, ensemble players, or as teachers.

There are weekly individual lessons, regular tutorials, repertory and performance classes, where students play before their contemporaries followed by constructive criticism and advice. Fingerboard classes are held weekly interspersed with continuo classes. The course includes chamber music, accompaniment and regular concerts.

A highlight of the year is the Julian Bream Prize; Julian Bream himself sets the pieces and adjudicates the competition; the students receive encouragement as well as the opportunity of playing to this distinguished performer.

Harp

The harp has played an important rôle at the Academy since its inception, the very earliest professors including Bochsá and Dizi; other important teachers have included Alfred Kastner, John Thomas, Gwendolen Mason and, in our own day, Osian Ellis. Individual tuition is supported by performance classes, occasional master classes and a comprehensive range of other studies.

These include classes in solo and orchestral repertory, chamber and ensemble work, and the art of teaching. Specially worthy of mention is the Academy's unique programme devoted to the history and development of the harp from the late Renaissance to the present day, embracing topics as varied as the study of sixteenth-century tablature and contemporary notation and performance techniques.

The Academy is fortunate in that it possesses several important early harps, and this collection is being extended and enhanced. Modern orchestral harps include examples by Horngacher, Obermayer and Salvi.

Woodwind

Flute

Sebastian Bell ARAM, Hon RCM
Michie Bennett
William Bennett
Lisa Beznosiuk Hon RCM (*Baroque Flute*)
Richard Taylor

Recorder

Anthony Robson ARAM

Oboe

Evelyn Rothwell Barbirolli OBE, MA (Leeds), Hon RAM, FRCM,
FRNCM, Hon FTCL (*Consultant*)
George Caird BA (Cantab), ARAM
Gordon Hunt Hon ARAM
Tess Miller Hon ARAM
Celia Nicklin FRAM
Christine Prendrill (*Cor anglais*)
Anthony Robson ARAM (*Baroque Oboe*)

Clarinet

Richard Addison ARAM
John Davies FRAM
Angela Malsbury
Antony Pay Hon ARAM, (*Consultant*)
Keith Pearson ARAM,
Keith Puddy ARAM, FTCL (*also Classical Clarinet*)

Saxophone

Richard Addison ARAM

Bassoon

Deirdre Dundas-Grant
Peter Francis ARAM (*Contrabassoon*)
John Orford ARMCM
Felix Warnock (*Baroque Bassoon*)

The Academy has had a long tradition of illustrious woodwind players from its earliest times, and this tradition is still upheld today by the many former students who are currently performing as soloists and orchestral players, and who play in chamber music and also the smaller orchestral combinations which specialise in new music.

The wide variety of opportunities now available at the Academy, backed up by a staff with unrivalled experience in these differing areas of performance, ensures the continuity and quality of students emerging from the Academy and progressing into the music profession.

The training offered is based primarily on individual lessons in the Principal study and master classes held by noted players. The various orchestras provide a wide spectrum of repertory, with the added experience of concert and operatic performances, all of which attract audiences from outside as well as from within the Academy.

Brass

Horn

Nicholas Busch Hon ARAM
Ifor James FRAM (*Consultant*)
Derek Taylor FRAM, FLCM
Michael Thompson ARAM (*also Eighteenth-century Horn*)
Richard Watkins

Trumpet

Ray Allen Hon ARAM
Sidney Ellison FRAM (*Consultant*)
Lawrence Evans
David Staff (*Eighteenth-century Trumpet; Cornett*)
James Watson ARAM
John Wilbraham FRAM

Trombone

Michael Hext
Harold Nash FRAM (*also Euphonium*)

Tuba

John Fletcher Hon RAM (*Consultant*)
Patrick Harrild Hon ARAM

The brass faculty at the Academy is notable in that all its professors are active in the music profession as instrumentalists, as well as being experienced and dedicated teachers of their art. They are not only able to instruct in the techniques associated with their instruments but also to keep their students abreast of current trends within the profession regarding the opportunities available, developments in contemporary orchestration, and the nuances demanded by the interpretations of conductors past and present.

In addition to regular lessons there is a wide range of opportunities for brass players at the Academy: various orchestras (see page 14), repertory and art of teaching classes, chamber music coaching, a 'big band', brass ensembles and regular jazz studies. All these combinations take part in concerts within the Academy and sometimes at outside functions. For some of these activities students are encouraged to assist professors in organising rehearsals, booking players and planning programmes, valuable experience calculated to be of use in the professional life for which students are preparing.

The Academy is fortunate in having access to a large library of brass music, ranging from orchestral study books to complete sets for large ensembles, as well as an extremely comprehensive orchestral library. In addition there is a collection of related instruments available for loan: this includes piccolo trumpets, a bass trumpet, alto trombones, tenor horns, euphoniums, Wagner tubas and a contrabass tuba.

Timpani and Percussion



Susan Bixley ARAM

James Blades OBE, Hon M Mus (Surrey), Hon RAM, (*Consultant*)

Nicholas Cole ARAM

James Holland (*Consultant*)

Stephen Quigley

The Timpani and Percussion faculty at the Academy is for students who wish to study the orchestral use of these instruments from the time of Bach to the present day. The various techniques and styles of playing, whilst reflecting the development of the symphony orchestra, are essentially specialised. There are very good reasons for this somewhat limited range of study. The musical and technical standards required from young professional players are now extremely high. It has been found that, in the majority of cases, students who study a strictly 'classical' course of Timpani and Percussion are

better able to meet these standards than students who also study the light-music application of Percussion (*but see page 16 – Jazz Studies*)

The Academy's orchestras and smaller ensembles provide good opportunities for students to gain experience. A close watch is kept on the practical aspect of orchestral playing, with some rehearsals being observed by professorial staff. The main aim is to encourage students to become musical orchestral players.

Orchestras

John Carewe Hon RAM
Nicholas Cleobury MA (Oxon), Hon RAM, FRCO
Antal Doráti Hon KBE, Hon RAM (*Consultant*)
Roy Goodman
George Hurst Hon RAM
Colin Metters Hon ARAM
Trevor Pinnock Hon RAM
Simon Rattle CBE, Hon D Mus (Birmingham), FRAM (*Consultant*)

Orchestral experience is a basic requirement of training, and students whose Principal study is an orchestral instrument are normally required to play regularly in one of the Academy orchestras. These are: the *Symphony Orchestra* and *Repertory Orchestra*, which cover the main symphonic repertory and concertos; the *Sinfonia*, which covers the smaller symphonic repertory, accompanies opera productions and explores other

theatre repertory; the *Chamber Orchestra*, a small group specialising in eighteenth-century music, available, subject to audition, to all students, including those already in another Academy orchestra; and the *Manson Ensemble*, an 'ad hoc' specialist group concentrating on modern works and also available, subject to audition, to all students, including those already in another Academy orchestra.

Each of these orchestras gives a concert at least once a term, and they may also give public concerts outside the Academy. Rehearsals of the various Academy orchestras are from time to time taken by distinguished guest conductors. Opportunities for playing concertos and other solo works exist with all orchestras.

Discussions are taking place to develop a link with the Philharmonia Orchestra.

Conducting

Colin Metters Hon ARAM (*Director of Conducting*)
John Carewe Hon RAM
George Hurst Hon RAM

Comprehensive training is provided by a well-established three-year course. The curriculum comprises:

Conducting Studies

Regular classes: detailed study of repertory, conducting and rehearsal techniques, performance styles, the relationship between conductor and performers.

Rehearsals: frequent opportunities with Academy orchestras, and workshops on contemporary music.

Choir training: classes in choral conducting and vocal technique.

Opera work: opportunities in répétiteur and opera work.

Master classes: sessions by conductors and players.

Complementary Practical Studies

An instrument is taken, normally at Principal-study level. Piano may be studied as an additional subject.

Supporting Studies

Keyboard skills, music techniques, aural work, orchestration, historical outlines, and German for professional use.

Additional Information

- i) Regular concert dates and rehearsals are allocated.
- ii) Rehearsals and concerts are videoed for discussion purposes.
- iii) the Henry Wood Scholarship (biennial) is awarded to a deserving student.
- (iv) The Philharmonia Chorus Scholarship (annual) enables a student to work closely with this celebrated Chorus.
- (v) A selected student works closely with the Hertford Choral Society.

Subsidiary Conducting Studies

See page 23.

Entry and Course details

A leaflet giving full details is available from the Admissions Officer. Auditions are held in the spring for entry in the following September.



Colin Metters rehearsing with Olivier Messiaen

Composition

International Chair of Composition Studies

Hans Werner Henze Hon RAM

Timothy Baxter B Mus (Lond), FRAM

Meirion Bowen B Mus (Birmingham)

Timothy Bowers B Mus (Lond), ARAM

Christopher Brown MA (Cantab), ARAM

Melanie Daiken M Mus (Lond), ARAM

Edward Gregson B Mus (Lond), ARAM

John Hall ARAM

James Liff B Mus (Lond), FRAM

Witold Lutosławski Hon RAM (*Consultant*)

Malcolm Macdonald MA, Mus B (Cantab), Hon RAM (*Consultant*)

Paul Patterson FRAM (*Head of Studies*)

Jeremy Pike (*Manson Fellow*)

Roger Steptoe BA (Reading), ARAM

Roy Teed FRAM

Arthur Wills D Mus (Dunelm), Hon RAM, FRCO, FRSCM

Basic philosophy of the Composition Course

Composition nowadays has come to mean a host of diverse activities. These include the production of scores whose complexity requires high-grade performers for their realisation; music composed in the act of improvisation (with or without technological assistance); many 'in-between' situations in which the composer overlaps with the arranger, the editor and the transcriber; music produced in a creative alliance with dance, drama, spectacle, film or video; music aiming to renew vernacular styles and directed at potential audiences of millions; music conceived in an ambience of scientific research and intended for the highly-trained few; music serving subversive ideologies; and a whole cluster of skills brought to bear on the needs of the school class-room or of congregations of amateurs in churches or community centres.

The Academy Course seeks to introduce composition students to the range of opportunities they are likely to encounter for exercising creative aptitudes and kindling inspiration. Moreover, it tries to ensure that students are sufficiently well equipped and versatile to earn a livelihood in a rapidly changing and increasingly competitive field of employment.

Performance of students' compositions

First and foremost, the Academy offers students numerous opportunities to hear their compositions expertly performed. Orchestral workshops devoted to student compositions take place each term. Compositions for ensembles are rehearsed and performed by the Manson Ensemble under the direction of leading exponents of twentieth-century music; additionally, all Academy orchestras, choirs and soloists are available for the performance of student works. Advanced students are commissioned to write pieces for performance in the Academy's Westmorland Concerts in the Purcell Room on London's South Bank.

Composers' Workshops

An important focus to Composition Studies is the regular weekly Composers' Workshop, covering a considerable breadth of subject-matter. These sessions are often related to contemporary music concerts in London given by the London Sinfonietta and the BBC Symphony Orchestra.

Electives

Students may elect to undertake studies that are conceived to provide them with other vocational opportunities as well as creative stimulus. These may include church music, theatre music and films, music and dance, composition in an educational context, jazz and popular music. All entail project work. Links with such institutions as the Royal College of Art and the London School of Contemporary Dance are being developed.

Electro-acoustic Facilities

Facilities for electro-acoustic and rock music include a multi-track recording studio and synclavier. The Manson Room provides a wide range of facilities to meet modern requirements, and a continuing programme of recording and replacement has been established.

Visiting Staff

Each year composers of world eminence appear at the Academy to give master classes and supervise performances of their music. Past visitors have included Witold Lutosławski (1984), Sir Michael Tippett (1985), Krzysztof Penderecki, Hans Werner Henze, Sylvano Bussotti and Harrison Birtwistle (1986). In 1987, Olivier Messiaen visited the Academy (see page 24).

Overall format of Studies – Prizes and Commissions

Composition may be studied as a Principal or Second study under the guidance of Academy staff. Studies embrace normal theoretical work, such as harmony, counterpoint, analysis and orchestration, but an important feature of the new curriculum is the revision of all these areas to take account of recent musical developments.

There are various annual prizes for student compositions. The Manson and Josiah Parker Prizes are judged upon live performance (often with the composer directing). Adjudication is undertaken by an eminent visiting composer. Adjudicators have included Lutosławski, Tippett, Penderecki and Messiaen. Prize-winners and postgraduate compositions have the chance also of being commissioned to write works for the Westmorland Concerts (see page 25, Post-Student Opportunities).

Jazz Studies

Graham Collier OBE (*Director*)

A new jazz programme was established in September 1985 under the direction of composer and educator, Graham Collier. There are two main strands: workshops, seminars and master classes designed to improve the jazz playing and awareness of the students; and a big band which is involved in regular concerts, including an appearance at the Penderecki Festival in March 1986, and an evening at Ronnie Scott's club.

Both strands have the same philosophy: the exposure of the students to as many different people and styles as possible. The seminars have included Collier discussing jazz composition, as well as basic jazz vehicles such as the standard song and the blues; Michael Garrick, John Stevens and Tim Stone taking improvisation workshops; master classes by Howard Riley (jazz piano) and Ashley Brown (jazz drums) as well as the distinguished American composer and saxophonist, Anthony Braxton, discussing and conducting his own compositions.

The big band's brief is to play from the basic repertoire (Basie, Ellington and others), contemporary creative music (Wheeler, Gibbs, Collier and others), as well as providing a place for students to hear their own compositions. Conductors have included Collier, Alan Cohen, Michael Garrick, Django Bates and Barry Forgie.

Whilst still remaining voluntary, it is intended that the programme will expand over the years, offering Academy students increasing exposure to this important aspect of twentieth-century music.

Free Bass Accordion

Owen Murray

The instrument, so called because its additional left hand keyboard of single notes frees the instrument from the pre-fixed chord system of the stradella keyboard, has developed greatly over the past fifteen years, and today enjoys a substantial repertoire of original compositions, solo and ensemble, by composers of considerable repute.

The free bass accordion is now taught in many of the world's leading conservatoires. In 1986 the RAM became the first British music college to introduce the instrument and is proud to be in the forefront of this exciting new development.

Apart from studying the instrument's substantial original repertoire, students play suitable transcriptions. The free bass accordion can realise, exactly, *Urtext* editions of many works from the Baroque period onwards, up to and including Messiaen. Messiaen has sanctioned performance of his *La Nativité du Seigneur* on free bass accordion. Much emphasis is placed on the instrument's wide chamber music repertoire and this plays an important role in the curriculum.

Church Music Studies

In 1987 the Academy institutes a new course in Church Music Studies in association with St Marylebone Parish Church and the Royal School of Church Music. The Course may be taken both by undergraduates and postgraduates. Candidates must meet the normal entry requirements and conditions (see pages 8-9). Those taking the Course as postgraduates will be awarded the Certificate of Advanced Study on successful completion, and may wish to take the FRCO, CHM and ADCM diplomas. In 1987 an important new 'classical' three-manual organ by Rieger, considered to be an instrument of prime importance, is being installed in nearby St Marylebone Church. This is available to Academy students on a regular basis, as well as the Academy's own instruments. Plans are also under way to provide a major new organ as part of a scheme to refurbish the Duke's Hall during 1988-9.

The curriculum comprises:

Principal study – normally organ, but other subjects (particularly voice or another keyboard instrument) are possible.

'Core' studies

a) *Practical*: Choir training (including vocal technique), accompaniment, and continuo work.

b) *Supporting/Complementary*: history and repertoire (including hymnody and psalmody), liturgy, ecclesiastical history, rudiments of theology, and elements of administration.

Elective studies

Normally two from:

Diploma preparation, improvisation, editing techniques, related thesis or edition, conducting (choral or instrumental, see page 23), and orchestration.

Other subjects

As agreed; these include:

Early music (page 22), composition and contemporary music (page 15), chamber music (page 17), opera (page 21).

Undergraduates also follow the general curriculum of the course on which they are enrolled.

The Course is directed by John Scott in association with the Warden. Individual subjects are taught by present staff; ecclesiastical history, history of world religions, liturgy, hymnody and psalmody by visiting lecturers; techniques of administration and organisation by Dr Lionel Dakers.

Distinguished church musicians (some from abroad), of various denominations, visit the Course from time to time to give classes, workshops or master classes.

Chamber Music



The Amadeus Quartet

Norbert Brainin OBE, Hon D Mus (Lond), D Univ (York), Hon RAM
 Siegmund Nissel OBE, Hon D Mus (Lond), D Univ (York), Hon RAM
 Peter Schidlöf OBE, Hon D Mus (Lond), D Univ (York), Hon RAM
 Martin Lovett OBE, Hon D Mus (Lond), D Univ (York), Hon RAM

Harold Nash FRAM
 David Willison ARAM

The members of the Amadeus Quartet were appointed as regular chamber music coaches with effect from September 1986. This affords students a unique opportunity to work with this celebrated ensemble, which took over from Sydney Griller, who retired from the Academy in July 1986, having achieved a unique record in the formation and training of string quartets.

Skill in ensemble playing and the opportunity to obtain an extensive awareness of repertory are given substantial encouragement and resources. Many of the

best known ensembles at present in the forefront of the musical world were formed while its members were students at the RAM. There are also other notable ensembles whose membership may have undergone changes but which still reflect the excellence of the training and facilities at the Academy.

As well as having long-established prizes for string quartet playing, the RAM is fortunate in having recently received endowments and sponsorship to encourage excellence and enterprise in the widest possible range of ensembles. Students are encouraged to familiarise themselves not only with the established repertory of music by the acknowledged masters but to explore widely and grasp the opportunity to rehearse and perform new works.

The Academy now benefits from the support of Williams Lea & Co (Business Printers), who sponsor an important annual competition open to mixed chamber ensembles.

Keyboard

International Chair of Piano Studies

Stephen Bishop-Kovacevich Hon RAM

Pianoforte

Jean Anderson FRAM

John Bigg Hon ARAM

Christopher Elton FRAM

Philip Fowke FRAM

Jeffery Harris ARAM

Ruth Harte FRAM

Jean Harvey FRAM

Graeme Humphrey ARAM

Philip Jenkins FRAM

Alexander Kelly FRAM (*Head of Studies*)

Hamish Milne FRAM

David Owen Norris MA (Oxon), ARAM FRCO

Antonietta Notariello ARAM

Lois Phillips FRAM

Frank Wibaut

Pianoforte Accompaniment

John Blakely BA (Oxon), ARAM

Geoffrey Pratley B Mus (Dunelm), FRAM

John Streets FRAM

Roger Vignoles BA, Mus B (Cantab), Hon RAM

Organ

Christopher Bowers-Broadbent FRAM

Peter Hurford OBE, MA, Mus B (Cantab), Hon D Mus (Ohio),

Hon RAM, FRCO, FRSCM

David Sanger FRAM, FRCO

John Scott MA, Mus B (Cantab), FRCO

Harpsichord

Virginia Black ARAM

John Toll

Piano maintenance and tuning

Peter Salisbury

David Flanders



Stephen Bishop-Kovacevich in a master class

The Keyboard Faculty provides comprehensive training in this fundamentally important area of musical activity. For pianists the programme of work includes solo playing, master classes, ensemble and accompaniment work; the needs of organists and harpsichordists are similarly met by a range of supporting classes and activities which complement individual studies.

Piano

Lessons, classes and lectures are arranged as follows:

- a) Piano technique and musical development
- b) Repertory classes and seminars (including programme-building, analysis, discussion and performance)
- c) Accompaniment
- d) Répétiteur training (see Opera, page 21)
- e) *Lieder* and *Mélodie* classes
- f) Chamber music
- g) Concert work
- h) Platform presentation.

There are many opportunities for students to participate in Academy concerts and recitals, and more advanced students are also encouraged to seek suitable outside engagements (for which the Academy provides numerous valuable contacts). Master classes are given periodically by distinguished artists. A wide range of prizes is awarded annually, many by competition.

The Bösendorfer 290SE

A Bösendorfer model 290SE concert grand piano was installed in the Barbirolli Room in the Academy after its successful showing in the Sir Jack Lyons Theatre, in January. This instrument, the result of the combined skills of Viennese craftsmanship (a Bösendorfer Imperial) and American technology, can reproduce with remarkable exactness the performances of those who play on it. It is not just a question of notes and time: dynamics, expression, and above all, instrumental colour are reproduced. The computer measures minutely the action of the hammers and the movement of the pedals as well. A training programme for piano professors has already been inaugurated so that students will be able to employ this important teaching aid to their advantage. Those who have already used it have been impressed by its effectiveness.

Organ

The requirements of Organ students are met by a range of lessons and classes which comprise:

- a) Organ technique and musical development
- b) Teaching techniques
- c) Improvisation
- d) Continuo playing
- e) Repertory classes
- f) Preparation for diploma (such as FRCO)
- g) Choral conducting classes.

The Academy possesses organs by Peter Collins, Walker, Willis, and Hill, Norman & Beard. Valuable links have also been developed with a number of London churches; regular recitals are given by Academy students using the finest instruments available. In 1987 an important new 'classical' three-manual by Rieger, considered to be an instrument of prime importance, is being installed in nearby St Marylebone Parish Church. Periodic visits are arranged to organ-builders as well as to organs of special interest. It should also be emphasised that many organ students are actively involved as piano accompanists both to choirs and to individual vocal and instrumental Academy students.

See also Church Music Studies, page 16.

Harpsichord

Harpsichord students follow a course of study which covers the full range of harpsichord and associated repertory from the early sixteenth to the mid-eighteenth centuries – particularly the English, French and German schools and the later 'virtuoso' compositions by Scarlatti and Soler – with special reference to matters of style and ornamentation. Students have opportunities to take part in Baroque chamber groups both as continuo players and as soloists, and can share in the expanding facilities and opportunities of the Early Music programme (see page 22). Tuition and performances are given on copies of eighteenth-century harpsichords. There are classes in reading from figured bass and in more advanced continuo realisation, and there are lectures on the care, maintenance and tuning of harpsichords. Special practice facilities are available.

Piano Accompaniment

Individual tuition is given to students taking Piano Accompaniment. All Principal-study pianists must attend classes in accompaniment during their first year. In addition, the following classes are available.

- a) French, German and Italian languages
- b) *Lieder* and *Mélodie*
- c) Instrumental and vocal repertory
- d) Figured bass and continuo
- e) Harpsichord
- f) Répétiteur training (with Covent Garden and English National Opera staff)

Further practical experience may be gained by playing for one of the four choirs or the Opera Class (the latter entitles free entrance to dress rehearsals at the Royal Opera House, the Coliseum and Glyndebourne). Attendance at singers' and instrumentalists' lessons is also of invaluable benefit, and students are encouraged to form duos and other chamber ensembles as soon as possible. Many valuable prizes are open for competition, and students are expected to take part in outside recitals. The Recital Diploma is awarded to particularly distinguished accompanists in their final year.

Singing

International Chair of Vocal Studies

Robert Tear CBE, MA (Cantab), FRSA, Hon RAM, FRCM

Kenneth Bowen MA, Mus B (Cantab), BA (Wales), Hon RAM
(*Head of Vocal Studies*)

John Camburn ARAM

Patricia Clark FRAM

Joan Clarke

Derek Hammond-Stroud OBE, Hon RAM, Hon FTCL

David Johnston Hon RCM

Joy Mammen Hon RAM

Geoffrey Mitchell Hon ARAM

Marjorie Thomas Hon RAM, FRMCM

Constance Shacklock OBE, FRAM (*Consultant*)

Mark Wildman ARAM

Ilse Wolf Hon RAM, Hon FTCL (*Lieder*)

Languages

Dr. Lella Alberg Hon ARAM, Hon RCM (*Italian*)

Pamela Stirling Hon ARAM (*French*)

Fred Wagner Ph D (Cantab.), D Phil (Munich), Hon ARAM (*German*)

Opera Department

Norman Ayrton (*Director*)

Nicholas Cleobury MA (Oxon), Hon RAM, FRCO

Mary Nash FRAM

John Streets FRAM

Karen Bell-Kanner

Coaching

David Owen Norris MA (Oxon), ARAM, FRCO

Valda Plucknett ARAM

Geoffrey Pratley B Mus (Dunelm), FRAM

Rex Stephens FRAM (*Consultant*)

John Streets FRAM

Clara Taylor ARAM

Choirs

The Principal

The Warden

Geoffrey Mitchell Hon ARAM

Singing

The aim is to prepare singing students for entry into all branches of the singing profession: opera; oratorio, recital work, broadcasting and television; ensemble work (eg in gramophone recording and church music); and specialist private teaching.

Individual lessons and/or classes and lectures are available as follows:

a) Vocal technique and development

b) Language tuition in Italian, German and French

c) German *Lieder*

d) French *Mélodie*

e) Italian recitative

f) Vocal repertory

g) Operatic repertory

h) Individual coaching in vocal repertory

i) Movement and mime

j) Platform presentation

The Academy provides ample opportunities for students to take part in regular internal concerts, including experience in singing with Academy orchestras, and also encourages students to accept suitable outside engagements. Master classes are given periodically by distinguished artists.

Numerous competitive prizes are awarded annually. These are judged by distinguished artists from outside the Academy.

Choirs

Choral singing is a requirement of undergraduate students who are not in orchestras: orchestral players are also encouraged, though not required, to sing. There are four choirs, all of which rehearse regularly: the Academy Choir, the Opera Chorus, the Ladies' Choir and the Chamber Choir. The Academy Choir performs the large-scale repertory with full orchestra. The Opera Chorus is specially recruited and varies in size to suit the demands of the opera being currently performed. The Ladies' Choir (24 singers) performs repertory from the seventeenth to the twentieth centuries, often in collaboration with a small orchestra or instrumental ensemble. The Chamber Choir performs *a cappella* music from all periods. From time to time additional groups are convened for specific projects. Each choir has its own regular staff conductor, but distinguished outside conductors are invited periodically to conduct concerts and rehearsals. Each choir performs in public at least once a term, as often as possible outside the Academy.

All singing students, other than those in the first year, audition for the Chamber and Ladies' Choirs.

Opera

Opera training plays an important rôle in the work of the Academy. The Opera Department now offers two Courses: a one-year preliminary 'Introduction to Opera' Course, and a full-time two-year Opera Training Course, which is open to students from both inside and outside of the Academy who show a sufficiently high standard and potential.

Singing students in the Academy who have a particular interest in the theatre, and are keen to be in opera, may audition with a view to entering the one-year Course; this aims to explore the various requirements demanded by professional theatre and opera performance. Classes cover basic acting, movement, work on texts both spoken and sung, and the history of opera. Practical stage work includes scene study and participation in the chorus and small parts in Academy productions. At the end of the year, students may audition for the full-time two-year Course.

The two-year Course is an intensive professional training, covering all aspects of opera performance, and aims to produce young performers who can enter a difficult and demanding profession with a high level of expertise and ability in all forms of opera production, including operetta and contemporary music theatre. The Course covers acting, scene study workshops, the development of style, the study of texts and languages, movement, dance, and stage fighting. Classes are also given in make-up and the wearing of costumes. Fully-staged performances are given, normally twice a

year, for at least one of which visiting guest directors and conductors are employed.

The Academy is fortunate in possessing the Sir Jack Lyons Theatre, which is particularly appropriate for student performances and workshops, which are given on a regular basis. Coaching is also given in the preparation and presentation of audition material.

A selected number of students are invited to proceed to a further year of advanced training, in which there is more emphasis on the individual talents of the students, who have the opportunity to work with professional coaches and give performances.

The Department has its own orchestra, and a musical director who participates closely in the rehearsal and performance work at all levels. There are also opportunities for student conductors and répétiteurs to participate in all areas of opera work. Recent fully-staged productions have included Offenbach's *Orpheus in the Underworld*, Tippett's *The Knot Garden*, Rameau's *Les Boréades*, Poulenc's *The Carmelites*, and Mozart's *Le nozze di Figaro*. The Academy has close contacts with the major opera companies, and students are offered tickets for rehearsals at the Royal Opera House, the Coliseum and Glyndebourne.

*A scene from Poulenc's
'The Carmelites'*



Performance Practice: 'Early Music'

The Principal

Roy Goodman (*Director*)

Trevor Pinnock *Hon RAM (Consultant)*

Simon Standage *MA (Cantab)*

Paul Steinitz *OBE, D Mus (Lond), FRAM, FRCO (Consultant)*

Lute

Robert Spencer *Hon ARAM*

Baroque Violin

Simon Standage *MA (Cantab)*

Baroque Viola

Jan Schlapp

Baroque Cello

Jennifer Ward Clarke

Viola da gamba and Violone

Dennis Nesbitt *Hon RAM (Consultant)*

Baroque Flute

Lisa Beznosiuk *Hon RCM*

Recorder and Baroque Oboe

Anthony Robson *ARAM*

Classical Clarinet

Keith Puddy *ARAM, FTCL*

Baroque Bassoon

Felix Warnock

Eighteenth-century Horn

Michael Thompson *ARAM*

Eighteenth-century Trumpet; Cornett

David Staff

Organ (see page 18)

Harpsichord

Virginia Black *ARAM*

Iain Ledingham *MA (Cantab), ARAM, FRCO*

John Toll (*also Organ continuo*)

Ensemble work

Paul Esswood

The Academy sees Performance Practice (formerly 'Early Music') as embracing the study of performing styles in all periods of music, with particular emphasis on music between 1600 and 1850. Any student may pursue this study, which is becoming increasingly important both as an educational necessity and as a professional tool, *either* as a full-time speciality, *or* as a subsidiary element in the course. In the former case, this will include a Principal-study 'early music' instrument, a supporting Second study, regular ensemble coaching and classes in historical aspects of performance, editing, etc; in the latter case, this may include playing on a modern instrument under 'early music' specialists, both solo and in ensemble. Usually undergraduates incorporate Performance Practice activities in a wider curriculum, proceeding in a fourth or fifth year to a specialised



Advanced Course in which they concentrate on one particular aspect of 'Early Music': tuition on any 'Early Music' instrument is available at Advanced level.

The focus of Performance Practice activities are regular chamber ensembles, the Chamber Orchestra and a weekly seminar devoted to a wide range of study and practice. Roy Goodman is the resident Director of Performance Practice, supported by the regular specialist instrumental staff who coach as well as teach individually. Trevor Pinnock is our principal *Consultant*, and conducts one or two performances a year (in 1988 he will conduct a fully staged version of Handel's *Giulio Cesare* with the Academy's Opera Department). At present the Chamber Orchestra plays on modern instruments, but the intention is to transfer to 'authentic' instruments as soon as instruments and players are available. The Academy's stock of 'authentic' instruments is now large enough to form the basis of several ensembles, and several such groups are already functioning.

Knowledge and understanding of the styles and techniques prevailing in various musical periods (Renaissance to early Romantic) are stimulated by the Academy's teaching of history and analysis, which may be studied either as a requirement or an option, according to the Course chosen. The Academy regards such stylistic studies as an integral part of its life, not only to deepen everyone's understanding and appreciation of subtleties of style but to enliven our approach to historical studies as a means of producing truly stylish performances of music of all periods. The Academy continues to prepare its students for the burgeoning professional opportunities now available in this specialised field.

The Croft Original Competition, a valuable prize offered for excellence in performance of music written before 1750, is another manifestation of the Academy's concern to promote a serious and detailed study of Performance Practice as a normal activity for a majority of students.

Supporting Studies

Christopher Elton FRAM (*Head of Studies*)

Music Techniques; Aural Training; History; Analysis

Timothy Baxter B Mus (Lond), FRAM
George Biddlecombe MA (Oxon), ARAM
Timothy Bowers B Mus (Lond), ARAM
Christopher Brown MA (Cantab), ARAM
Melanie Daiken M Mus (Lond), ARAM
Catherine Ennis BA (Oxon)
John Hall ARAM
Malcolm Hill DrFil (Uppsala), B Mus (Dunelm), M Mus, RCM, ARAM, FRCO
James Iliff B Mus (Lond), FRAM
Robert Langston MA (Cantab), ARAM, FRCO
David Owen Norris MA (Oxon), ARAM, FRCO
David Robinson B Mus (Lond), FRAM, FRCO, Hon RCM,
Patrick Russill MA (Oxon)
Roger Steptoe BA (Reading), ARAM
Roy Teed FRAM
Sarah Thomas B Mus (Lond), ARAM
Arthur Wills D Mus (Dunelm), Hon RAM, FRCO, FRSCM

The term 'Supporting Studies' embraces such areas as music techniques, harmony, aural, history and analysis and, as befits a performing institution, these are focused round the needs of the developing performer. While the curriculum followed varies according to the student's course of study and individual level of attainment, the aim is to treat these studies as a fundamental and necessary part of musical comprehension – stylistic, analytical and aural. Such understanding is a necessary prerequisite for fully effective performance, not an abstract intellectual exercise.

Much of the work, especially for Performers' Course students, is centred round the repertory of their Principal study, and after satisfactory basic grounding has been shown the Course is related as flexibly as possible to the strengths, interests and professional musical aspirations of each student.

Music Techniques

The study of 'music techniques' embraces rudiments, harmony, counterpoint, fugue and other technical aspects of music. All undergraduate students are required to take this subject. Students are encouraged to emulate examples drawn from the literature of music ('real' music as against devised exercises) and to be able to discuss such examples and to display understanding of the underlying principles involved, rather than simply conforming to precepts and applying rules of procedure.

Harmony at the keyboard is strongly encouraged. Besides regular instruction, this practical approach to the study of music techniques is taught through classes for organ improvisation, jazz and continuo playing.

Aural Training

Aural Training forms an essential part of the Academy's training, the aim being to develop the critical listening faculty so necessary in a performer. This includes perception of period, style and structural procedures, and an ability to detect inaccuracies in performance. At the Entrance Examination candidates are assessed and new students are allocated to appropriate classes.

Both written and viva-voce work is undertaken, the latter including sight-singing, to which great

importance is attached. The level of work varies from basic training to complex twentieth-century scores, and the development of heightened awareness of intonation.

History and Analysis

The study of history and analysis is provided for all students. The subject is approached through performance, lectures, seminars, projects and essays. General historical outlines and concepts are taught, as well as more detailed studies, including classes in the Principal-study repertory. As in the study of music techniques, the emphasis is on history as an essential adjunct to performance, particularly in developing awareness of the relevance of historical knowledge to stylistic performance and to understanding how instruments themselves have changed and affected musical composition and interpretation. Importance is attached to written work as an aid to historical understanding and fluency and clarity of expression.

Subsidiary Conducting Studies

A programme is available at subsidiary level for all students. Training is provided in both instrumental and choral work. The programme offers useful preliminary study for those who hope to take the Principal-study Course (see page 14).

Orchestration

Regular classes are provided in Arranging – for orchestra, big band, piano reductions, etc. The emphasis is on work which will provide professional opportunities, particularly for composers.

Alexander Technique

Lois Phillips FRAM (*Organiser*)

John Hunter

Ilana Machover

Judith Magidov

Dorothea Magonet

Katia Obadia-Drake

Christine Stewart

Misha Magidov (*Honorary Consultant*)

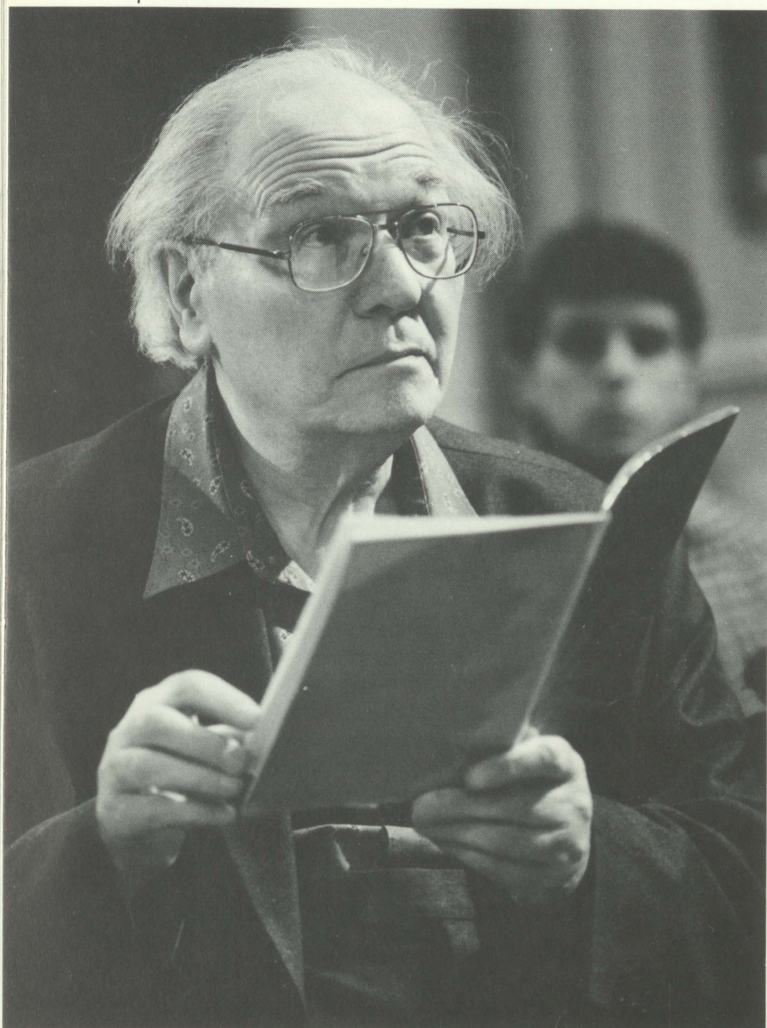
(*Members of The Society
of Teachers of the
Alexander Technique*)

The Alexander Technique was established at the start of the century by F M Alexander, who, after many years of research, came to a new understanding of the body in relation to the strains and stresses of the modern world. He evolved a technique by which people could be taught to release unnecessary tensions, to change habits acquired through years of physical misuse, and re-discover the natural ease with which they were born.

It is particularly relevant to the young musician preparing to enter a highly demanding and competitive profession. Musicians can be helped through Alexander Technique towards improved stamina, and the development of a greater sensitivity and awareness, mental and physical poise.

Students can apply for individual lessons, which are given initially twice weekly; subsequently according to progress and need.

Contemporary Music Projects



Olivier Messiaen at an
orchestral rehearsal

For the last four years the Academy has devoted one week towards the end of the Spring Term to a miniature 'festival' based on the work of a distinguished living composer, after intensive study and rehearsal of his music during the preceding weeks. These 'concert weeks' were a development, extension and amalgamation of two schemes initiated several years ago: 'Review week', a week set aside in the Autumn and Spring Terms, during which concerts and lectures would replace normal lessons and rehearsals; and 'Composer of the Term', a scheme whereby the work of a specific composer would be studied in depth throughout a term, and featured in concerts during the course of it.

In March 1984 the subject of the first 'concert week' was Witold Lutosławski (b 1913), who conducted his own *Livre pour orchestre*. In February 1985 the Academy's guest was Sir Michael Tippett (in celebration of his eightieth birthday on 2 January). Like Lutosławski, Sir Michael took a very active part in the proceeding and himself conducted a performance of his *Fantasia Concertante* on a theme of Corelli. The Academy's Opera Department also mounted a production of his opera *The Knot Garden*. He was followed, in March 1986, by Krzysztof Penderecki (b 1933), twenty-one of whose works were performed during the course of four days, the composer himself conducting an item in each of the four main evening concerts. The distinguished visitor in March 1987 was Olivier Messiaen (b 1908), who, with his wife Yvonne Loriod (who was the pianist in the *Turangalila-Symphonie* and *Des Canyons aux Étoiles*), was present for the rehearsal, discussion and performance of a wide variety of his compositions. The 'Messiaen Festival' at the Academy was linked to the beginning of the 1987 Camden Festival.

In the academic year 1987-8 the scheme is being modified. The featured composer will be Hans Werner Henze (b 1926), who was recently appointed to the Academy's International Chair of Composition Studies. His music will be performed in various events throughout the year, which will also witness a production, by the Opera Department, of his opera *Der junge Lord*.



Communication through Music

Margaret Hubicki MBE, FRAM, FRSA (*Co-ordinator*)
Graeme Humphrey ARAM

The purpose of this Course is to enable students to explore the many ways in which music can be used to benefit sick and disabled people (including the physically, mentally or sensorily impaired). Begun in 1977 as a pioneer scheme, it is designed to widen the horizons of students through:

- a) an awareness of the opportunities which exist
- b) a basic knowledge of different illnesses and handicaps which they may encounter and the musical requirements for each group
- c) learning how to encourage the disabled themselves to develop creatively
- d) careful training in presentation: by encouraging a sensitive awareness to the needs of their audience, students learn how to use music as a means of communication in the widest sense, whether it is on the concert platform, in the classroom or on a hospital ward.

Guest speakers include:

Sarah Caird ARCM LGSM (*St Marylebone Healing Centre*)
Sybil Beresford-Peirse LRAM LGSM
(*Director, Nordoff-Robbins Music Therapy Centre*)
William G Fawkes (*Mary Hare School for the Deaf*)
Daphne Kennard MBE LRAM (*Disabled Living Foundation*)
Sylvia Lindsay LRAM ARCM
(*Director, Council for Music in Hospitals*)
Rachel Verney Dip MT NR (*St Marylebone Healing Centre*)
Robert Hoare ARAM, GRSM, ARCO
(*Royal National Institute for the Blind*)

The Music Therapy Unit in the Crypt of nearby St Marylebone Church offers a unique opportunity to observe Music Therapy closely and to participate in seminars and discussions. Students may attend work at the Nordoff-Robbins Music Therapy Centre and concerts given by the Council for Music in Hospitals, in many different venues. Advice is available on every aspect of music for the sick and the disabled. There is contact with 'Live Music Now', Shape, the Association of Professional Music Therapists in Great Britain, the British Society for Music Therapy, the National Bureau of Handicapped students, etc.

Additional Information

Practising Facilities

During the daytime limited practising facilities are available in the Academy, after 9 am. Most rooms at the Academy are available between 6 and 8.45 pm from Monday to Friday, and 2 to 6 pm on Saturday and Sunday during term.

Recital and Concert Opportunities

Generous opportunities are provided for students to develop their performance experience both inside and outside the Academy. A full-time liaison officer co-ordinates and monitors such opportunities in the students' best interests as their training enables them to undertake an increasing amount of work at a professional level.

Platform Deportment

Presentation is a most important element in any professional performance. Students who take part in Academy recitals are required to attend a platform rehearsal where a member of staff supervises this essential aspect of concert work.

Post-student Opportunities

Former students of the RAM may apply for a number of Fellowships that entitle their holders to a year based at the Academy during which they can develop their careers. The Westmorland Concerts on the South Bank offer platform opportunities to former students of the Academy. These concerts, six of which are given each year in the Purcell Room, are available to former Students by audition:

Welfare

A Counselling service is available to all students. The Counsellor provides professional help with any personal problems which may arise during students' attendance at the Academy, and can also direct them to the relevant source concerning academic problems. On commencing their course students should register with a General Practitioner in the area in which they live. The Academy Physician may only be consulted through the Counsellor.

Overseas students are strongly advised to take out a health insurance policy as they may be required to pay for medical treatment.

Refectory

The Academy has a students' canteen which is open during the daytime for hot and cold meals and other refreshments.

Accommodation

The Academy building is non-residential, and students are strongly advised to make their own arrangements as soon as they know that they have been accepted; however some sixty places are available in our own Hall of Residence, Ethel Kennedy Jacobs House, Champion Hill, SE5. The Counsellor will give general advice about accommodation in London and all enquiries, whether for private or hostel accommodation, should be addressed to her at the Academy.

Library

The Library, which dates from 1823, has over 120,000 items, and is essentially a many-faceted working collection. It provides supporting materials for Academy courses, and has a large loan collection of books and sheet music. The Armstrong Room houses the reference collection, and has accommodation for quiet study. There are audio facilities, including record/cassette decks and radio, compact discs, LPs, etc. Other facilities include microfilm/microfiche materials and a reader-printer, a photocopy machine and an electronic keyboard.

The Orchestral Library has about 4,000 sets of orchestral parts, including Sir Henry Wood's Library, presented to the RAM in the 1930s. The Library also includes collections from the English Bach Society, Theodore Holland and Otto Klemperer. There is a large choral collection.

The Academy possesses an important collection of manuscripts and early printed editions, some of which are unique: they may be consulted by appointment only. As the Library has been operating for 165 years, it

includes some rare nineteenth-century material, and also, since its foundation collection which included part of the library of John Fane, Earl of Westmorland, has been presented with many valuable gifts including King George IV's Arnold Edition of Handel (in 1825), R J S Stevens's Library (in 1865), and, more recently, gifts and bequests from Sir John Barbirolli, Otto Klemperer, and the oboist Janet Craxton. Since May 1987 it has housed a Sullivan Archive presented by Professor Arthur Jacobs. As an international institution the Academy Library provides a considerable service, both to scholars and to members of the public, who may use it for reference purposes. Among its most valuable possessions are the manuscripts of Purcell's *The Fairy Queen*, Sullivan's *The Mikado*, Vaughan Williams's *Fantasia on a theme by Thomas Tallis* and *Serenade to Music*, and a copy of *Musica Transalpina*, printed under patent from Elizabeth I by William Byrd and Thomas East. An inter-library loan scheme operated by the British Library gives access to still further resources.

A handbook is available.

Courses for Juniors

The Academy provides training for musically talented children of school age, especially as a preliminary to music studentship.

The Intermediate School

A limited number of places is available for young instrumentalists aged between twelve and eighteen years who demonstrate exceptional promise. Intermediate students attend for a half-day a week in term time and tuition is given by Academy professors in Principal study as well as music techniques and general background. An additional practical study (including composition) may be taken if required. Further details are available from the Warden, who is happy to answer enquiries from prospective applicants and their parents.

The Junior Academy

This Course (some 200 strong) runs on Saturdays during term. Studies include individual instrumental lessons, with classes in aural training and other musical subjects. There are choirs, orchestras and chamber music groups.

Entry is by audition: the average age of entrants is eleven, but there are no rigid limits. Some Local Education Authorities award exhibitions to help meet the cost of the course. There are also places for private fee-paying candidates, and some scholarships are available. Older pupils hoping to enter the musical profession are prepared for entrance examinations and interviews for places at music colleges and universities, with extra work in keyboard and aural skills as required. Application should be made to Mr Gavin Brown, the Director, Junior Academy, from whom a detailed Prospectus may be obtained.



RAM Students' Union

The Students' Union at the RAM was founded in 1967. All students are automatically members of the Students' Union and the Students' Club.

The Students' Union Executive Committee consists of seven elected officers, each with a specific post. These are: President, Treasurer, Vice-President, Social Secretary, Welfare Officer, Publicity Officer, Sports and Societies Secretary, and Charity Secretary. The Executive meets once a week and aims to provide social and sporting activities for the students as well as being a channel of communication between the students and the Academy Administration. The Committee represents the students in various meetings with the professors and administrative staff. There are also two representatives from the Students' Union at Governing Body meetings. The RAMSU is affiliated to the NUS, and therefore has access to NUS resources, including free legal advice for all students.

Social life at the Academy includes a variety of activities and functions. RAMSU organises discos and jazz nights which are held in the Students' Club, and also holds Grand Balls in the Summer and Christmas terms when evening dress is worn and many members of staff attend. The Union also arranges screenings of one or two films each term for a minimal entrance fee.

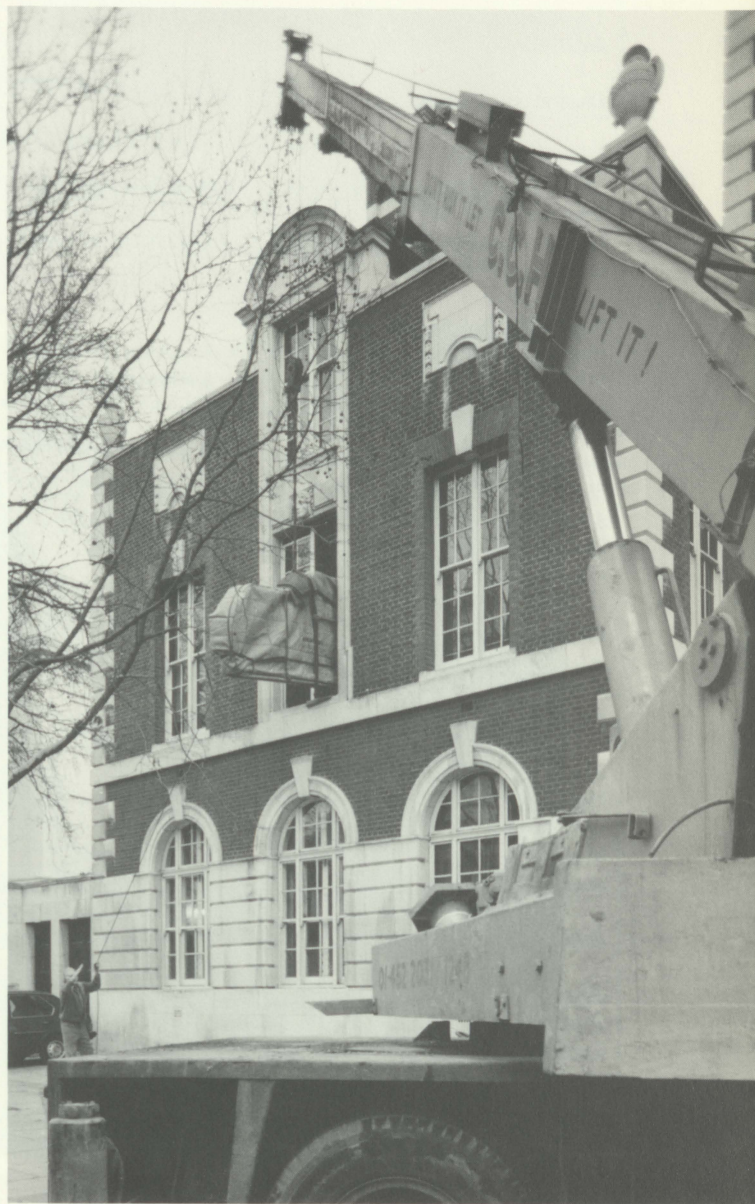
Football is the most popular sport in the Academy and the team plays most weekends. Fixtures are arranged against the other London music colleges and occasionally against the London orchestras. There is also a cricket team in the Summer Term, and occasionally tennis matches are arranged against the staff in Regent's Park.

Central to the social life in the Academy is the Students' Club. This is situated in the basement of the Academy, next to the Students' Union Office. The Club exists to provide a bar and a meeting place for the students. Pool, darts and two video games are available in the clubrooms.

The RAMSU Shop sells scarves, T-shirts, sweatshirts, ties and jerseys, bearing the Academy motifs. The telephone number is 01-935 6025.

RAM Club

The RAM Club was founded in 1889, with the object of promoting social activities among those who are, or have been, connected with the Royal Academy of Music. Meetings – social and musical – are held periodically, and *The RAM Magazine* published three times a year, in March, July and December, is sent to all members. Students are especially welcome. The Club affords them opportunities to meet professors and other Club members on a social level, as well as listening to music performed by international artists. Further particulars may be obtained from the Hon Secretary of the Club, at the Academy.



The Bösendorfer 290SE Imperial being hoisted into the Barbirolli Room

Distinctions and Diplomas

The distinctions and diplomas granted by the Royal Academy of Music are as follows:

Honorary Awards

Fellow (FRAM)

Fellows are past students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to it.

Honorary Fellow (Hon FRAM)

Honorary Fellows are friends of the Academy who have rendered professional signal service to the institution and who are not professional musicians.

Honorary Member (Hon RAM)

Honorary Members are distinguished musicians of any country appointed by the Governing Body in virtue of the power expressly conferred upon them by the Charter.

Associate (ARAM)

Associateship is conferred on past students of the Academy who have achieved distinction in the profession.

Honorary Associate (Hon ARAM)

Honorary Associates are friends (musicians or non-musicians) of the Academy who have rendered signal service to the institution and who have not been students of the Academy.

Awards by Examination

Dip RAM

This is granted to students who have been awarded the Recital Diploma or Orchestral Diploma.

GRSM Hons (London)

The Diploma of Graduate of the Royal Schools of Music is granted after examination jointly with the Royal College of Music, and has the status of an honours degree in music.

Professional Certificate

This certificate is awarded to students who follow successfully prescribed subjects of the Performers' Course.

Licentiate (LRAM)

This diploma is granted, after examination, to external as well as internal students, in teaching or performing (see special syllabus for details).

Board of Directors and Governing Body

President

HRH The Princess of Wales

Vice-Presidents

Sir Edmund Compton GCB, KBE, MA (Oxon), Hon FRAM, FRCM

Frederic Lloyd OBE, JP, Hon FRAM, Hon RCM

S O Quin FCIB, Hon FRAM (*Hon Auditor*) (*Also Member of the Committee of Management*)

James Saunders TD, FCA, Hon FRAM (*Hon Auditor*) (*Also Member of the Committee of Management*)

Directors and Members of the Committee of Management

The Lord Swann FRS, Hon FRAM (*Chairman*)

Sam Gordon Clark

Sir Hugh Cubitt CBE, JP, DL, FRICS, Hon FRAM

The Countess of Harewood

Peter Hemmings MA, LLD, FRSAMD

Michael R Hoare

Peter le Huray MA, MusB, PhD (Cantab), Hon RAM

Jane Glover MA, D Phil (Oxon), Hon D Mus (Exeter)

The Rt Hon Lord Justice Lloyd PC, Hon FRAM

Robert Ogden FCA, Hon FRAM (*Hon Treasurer*)

Sir Charles Sopwith Hon FRAM

Guy Whalley MA (Cantab)

Directors

Sir Robert Armstrong GCB, CVO, MA (Oxon), Hon FRAM

Professor Sir Claus Moser, KCB, CBE, FBA, Hon FRAM

Mrs Ralph Vaughan Williams Hon FRAM, FRCM, Hon RNCM

Two Professorial Staff Representatives on the Committee of Management

Two Student Representatives on the Committee of Management nominated by the Students' Union Executive Committee

The RAM Appeal

Chairman of the RAM Foundation

Sir Robert Armstrong GCB, CVO, MA (Oxon), Hon FRAM

Chairman of the Appeal Committee

Sir Patrick Neill QC, MA, BCL (Oxon), Hon LLD (Hull)

Chairman of the Events Committee

Raymond Gubbay

Appeal Director

Peter Brown FCA

*Designed and produced by Zena Flax
Photographs by Suzie E Maeder
Printed by Battley Brothers Ltd, London*



**Royal
Academy
of
Music**

President:
HRH The Princess
of Wales

Principal:
Sir David Lumsden

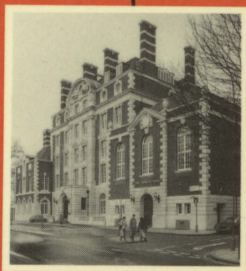
***The Royal Academy of Music
announces its acquisition of the
revolutionary Bösendorfer 290SE Imperial
Computer-based Concert Grand Piano***



As the first institution in the UK
to acquire this most sophisticated teaching aid,
to enhance courses for Principal-study pianists,
the Royal Academy of Music joins forces with
Bösendorfer, to lead the way to the future –
two organisations whose musical traditions date
back to the 1820s.

Bösendorfer
Est. 1828
VIENNA

Royal Academy of Music
Marylebone Road, London NW1 5HT
telephone: 01-935 5461



Royal Academy of Music

Marylebone Road
London NW1 5HT
telephone 01-935 5461